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ABSTRACT

This manual is designed to guide literacy providers through the process of producing a book of writings by their adult literacy students. The book is organized in seven chapters. Chapter 1 advocates the value of writing and provides a rationale for a book of writing by literacy students. Chapter 2 provides details of a workshop to be conducted to teach tutors to do the types of writing through which they will coach their students. Application of the writing process to tutoring sessions with adult students is explored in chapter 3. The process of submitting the works, selecting which works to print, and editing the pieces to produce the book are explained in chapter 4. In chapter 5, suggestions are offered for the full range of possibilities for printing the book, and chapter 6 suggests ways to fund the printing costs. Chapter 7 suggests ways to wrap up the project and also provides information on marketing and distribution. Appendixes include handouts for tutors and a resource list for funding. Contains 39 references. (KC)

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Put It in Print

How to produce a book of writings by adult literacy students

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Put It in Print

How to produce a book of writings by adult literacy students

Contributing writers

Dr. Wilma Clark
Roy Fuerstenberg
Carol Gabler
Jan Goethel
Ellen Milne

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which is a subsidiary of
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Put It in Print

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Introduction

Put It in Print is a manual designed to guide literacy providers through the process of producing a book of writings by their adult literacy students. The creation of a book is a positive writing experience for the students. It enhances their self-esteem to see themselves as published authors. All who participate—students, tutors, and staff—benefit from the the cooperative nature of the effort.

Celebrate Writing (1994) is the third such book produced by Literacy Volunteers of America-Chippewa Valley in Eau Claire, Wisconsin. The writers include students from our one-to-one tutoring program and students in our family literacy program. The publishing team is composed of students, tutors, Adult Basic Education instructors, staff members, volunteers, and board members from the LVA-CV literacy program.

The first edition of *Celebrate Writing,* was produced in 1992. After three years of refining the process, our team feels we are ready to share our production journey. It is hoped that others will benefit from what we have learned through experience.

We find this creative and exciting process to have **three major benefits**.

First of all, there is the benefit to the students from the writing experience. Students build confidence in their writing skills by going through the process of selecting a topic, writing the initial draft, revising the work, and then submitting the written piece. Their efforts have a concrete payoff—a genuine book—and they can feel proud of the accomplishment.

Secondly, there is the benefit to our literacy program. With a completed book we have original, first-hand accounts of students who have experienced a growth in their own literacy capabilities. This is inspirational for other students, who then realize that there are many others involved—and succeeding—in the same struggle. According to Heide Sprick Wrigley (1993), "Learner-generated stories have the ring of authenticity and the strong sense of voice that textbook stories often lack. Using learner-generated themes as a basis for discussion and literacy development also helps beginners to see that their ideas count as much as the ideas of those who are more proficient." A collection of students' stories becomes a particularly effective resource when teaching writing in English as a Second Language (ESL) programs. Using our students' works in class shows our students that their experiences and ideas are important and useful.

The third benefit is to the community as a whole. Because many students' stories illustrate how literacy training has changed their lives, we are able to show employers and potential contributors that our program is truly helping. The writings compiled in *Celebrate Writing* provide an honest picture of people from diverse educational backgrounds, life experiences, and personal challenges who are actively working to improve their lives. When all the variables are considered, it is easier to see why functional literacy occurs over time and not at the end of one class or even one semester.

The need for improved writing skills in this technological age is evident. Adults come to us because they lack confidence in their skills and cannot meet their reading and writing needs. Some need help to function in daily life. Some need to improve their skills to secure or maintain employment. Some want to perfect their skills to pass the General Educational Development (GED) tests. Some wish to succeed in post-secondary programs. All share the common goal of wanting to better themselves and their lives.

Our literacy program has always incorporated writing techniques into the tutoring process and the adult education segment of family literacy. *Celebrate Writing* evolved from a desire to reinforce improved writing skills in a new way. Prior to *Celebrate Writing*, tutors and instructors had used various means to get adult students to write more often, such as showing students how to write letters to family members or keep a personal journal. They encouraged creative writing when there was interest. They found that once the students were taught the writing process, they were capable of writing. Making writing assignments both practical and enjoyable inspired the students and increased participation. The incentive to publish drew enthusiastic response throughout the program. In family literacy, producing the book also served to unite and empower the adult participants as a group, which was an unexpected benefit.

The philosophical base for a collaborative writing project is discussed in Chapter 1. Teaching students how to write gives them more than the combined skills which make sense of words; it also gives them a new voice. Adults learning to read and adults learning English as a second language appreciate the opportunity to tell their stories and be heard. Sharing these stories through writing and publishing serves to validate the

experiences of learners who for many reasons have stayed in the shadows of our culture (B. Stasz in Herrmann, 1994, p. 126).

At first glance, producing a book may look like an overwhelming process. However, when taken one step at a time, it becomes a straightforward operation with plenty of positive feed-back. The first stage of this operation is the actual writing. To ensure that our project will aid our students as much as possible, we put time into training our tutors to be better teachers of writing. This training process includes a workshop in which the tutors themselves do some writing, following the same steps through which they will coach their students. Details of this workshop are presented in Chapter 2. Application of the writing process to tutoring sessions with adult students is explored in Chapter 3.

The second stage of operation is the production of the book. After students submit their works, the editorial committee chooses which pieces will be included in the book and edits these chosen works. We make sure to print one piece from each student who has submitted, since the main purpose of the project is to provide a positive writing experience. We also try to maintain the flavor of their writing by restricting ourselves to minimal editing. The processes of submitting the works, selecting which works to print, and editing the pieces are explained in Chapter 4.

Printing the books is the next production step. In Chapter 5 we offer suggestions for the full range of possibilities, from the low-budget, do-it-yourself approach to professional printing services.

No matter which route you take, producing a book does involve some expense. Shortly before the first project, we applied for a small grant to help with production costs. This grant helped our program fund *Celebrate Writing*, but there are also other ways to fund projects. Funding options are discussed in Chapter 6.

After the book is printed, we host a party to hand out copies of the book to all participating writers. We share our students' accomplishments with the entire community by notifying the local media. Chapter 7 suggests appropriate ways to wrap up the project (closure) and also provides information on marketing and distribution.

Our goal in this manual is to convince you that any adult literacy program can produce a book like *Celebrate Writing*. Your program may be library-based, school-based, or community-based. It may be individually supported, part of a government-funded adult basic education program, or affiliated with a national organization (for example, Literacy Volunteers of America, the Association for Community-based Education, or Laubach Literacy Action). Whatever the source, your students and organization can benefit from the production of a book of your students' writings.

Welcome to an exciting journey!

1

The Value of Writing

There is little argument with the premise that reading skills are essential in modern society. It is also widely accepted that extensive reading makes one a better writer. Less has been said, however, about the reverse relationship, that the experience of writing makes one a more perceptive reader.

There is research to support this claim. Hamann, Schultz, Smith, and White (1991) show, for example, that autobiograhical writing before reading intensifies students' responses to literature. These students tend to care more deeply about the stories and about their reactions to literature, and they are able to offer more sophisticated responses to plights of the characters. Likewise, Wells (1992/1993) suggests that reading development is strengthened when students record their thoughts in journals, using letter or dialogue form. Another effect of writing on reading is emphasized by Literacy Volunteers of America in its recent book for tutors on teaching writing to adults: "Because the writing process constantly requires reading of material being generated, it helps reinforce reading ability" (Cheatham, Colvin, and Laminack, 1993, p. 75).

When language is used in a meaningful way, the process of learning it is enhanced and accelerated. This is part of the rationale behind the "whole language" movement, which was developed initially for teaching reading to elementary-school-level native speakers of English (Rigg, 1991). In recent years this approach has been increasingly incorporated into the teaching of adults and persons for whom English is a second language.

The whole language approach

Whole language has been described as a set of beliefs, a perspective about language and language development, rather than a prescribed method. Watson defines it as "a philosophy of teaching in which adult learners, their language(s), their lives, and their potential are respected and are placed directly at the center of the learning experience" (Kroeker & Henrichs, 1994, xi). Whole language philosophy allows everyone who participates in a literacy program to create an atmosphere in which teaching and learning are inseparable. It is a social experience where tutors, teachers, and students learn from each other. Whole language activities take into account the student's purposes for using language, separating language experience from the lessons and drills generally used to develop isolated skills (Terdahl, 1993). This practical method emphasizes the value of storytelling and reading aloud, in addition to personal experience writing.

The whole language approach is particularly well-suited to teaching the writing process to adult learners, because it recognizes the innate sense of language that all learners possess and the value of life experiences. Once a student accepts that writing is more than creating grammatically perfect sentences, that it is also the communication of ideas, then it becomes less threatening. Teachers build a sense of trust in students by combining their eagerness to see the students progress with recognition of the prior knowledge which has brought them this far. Making adults aware of their own strengths serves to enhance self-confidence and brings about change in the reading strategies they use on a daily basis (Kroeker & Henrichs, 1994, p. 30). Teachers build self-confidence in students by allowing students their failures without losing faith in them. In this way teachers challenge students to go beyond their own self-perceived limitations.

The attitude of the teacher is of major importance in English as a Second Language (ESL) programs as well. Varying cultural backgrounds produce differing expectations for the classroom. Students who have been taught to simply memorize and "play back" are often uncomfortable with the whole language approach. Because they feel compelled to produce perfect writing samples, in perfect English, they set themselves up for repeated feelings of inadequacy. The challenge lies in convincing these ESL students that thinking and analyzing are the first steps toward productive writing. Teachers respect what they have to say, and in the initial stages, this communication of ideas is what matters most. Corrections can come later.

Respecting personal knowledge and valuing diversity go hand in hand. All of us, new learners included, have pertinent information and stories to tell. Thus we need an educational system compatible with reading, writing, thinking, and talking about our diverse worlds.

(See Tibbits and Klein, 1992, for further information on whole language instruction.)

Supporting research

The best way to help persons write better is to use a writing process approach, as has been thoroughly documented in recent years by composition specialists working with students of all ages, preschool through adult (examples: preschool, Newman, 1985; primary grades, Graves, 1983, and Calkins, 1986; middle school, Atwell, 1987; high school, Macrorie, 1980; college, Murray, 1985; adult basic skills, Sommer, 1989). Sudol and Sudol (1991) find that Graves, Calkins, and Atwell continue to be the main texts of the writing process approach for younger students. The validity of the approach continues to be borne out by empirical research. O'Brian (1992) reports, for example, that in a writing assessment of 36 classes of fourth graders randomly assigned to traditional or process writing groups, the quality of writing was found higher for the process group. A similar advantage was found among groups of eighth grade students using a writing workshop format (O'Brian, 1992).

Research findings about the writing process are valid for adult students as well. In *Teaching Writing to Adults*, Sommer (1989) notes the social nature of the writing workshop, "where writing is shared, where ideas are exchanged" (p. 65) and summarizes research showing that "group activity and collaboration enhanc[e] student writing ability" (pp. 65-66). Sommer then emphasizes the applicability of these precepts "among adult learners [where] activity-oriented learning has the best prospect for success" (p. 66). Sommer also stresses that adults, just like younger students, respond heartily to the stimulation of "producing work with and for one's peers" (p. 66).

(The preceding research section is taken directly from an article written previously by Clark, W., Gabler, C., and Linton, J. and published in *WSRA Journal*, Fall 1993, pp. 13-17.)

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If this is the case, that the social nature and collaborative activity of a writing workshop experience is valuable for adult students who are being taught to write—what about those who are **teaching** writing? We cannot assume that tutors are automatically comfortable with the writing process. Consequently, LVA-CV decided to implement writing workshops for tutors, so that they might have this experience as well.

A note to adult basic education instructors: If you are involved in teaching groups of adults without tutors, Chapter 2 will serve as a review for you. The suggestions in Chapter 3 for implementing the process can easily be adapted for use with a small group. The word *tutor* implies the person who is facilitating learning.

2

Learning the writing process

In preparing to teach others to write, tutors must first learn the process themselves. This is accomplished as part of the existing tutor training program. Our volunteer tutor program requires commitment to a sixteen-hour training agenda, focusing on topics such as literacy assessment, lesson planning, and techniques used in collaborative tutoring.

The handbook used in this training is called *Tutor* (Cheatham, Colvin, & Laminack, 1993). The teaching method emphasized in *Tutor* is learner-centered, using real-life materials with a language-experience approach. Reading and writing processes are fully integrated. Tutors entering the workshop for the writing process already have a basic understanding of the whole language philosophy of reading and the special needs of adults as learners. They have covered Chapters 1-4 in previous training sessions and are thus prepared for the writing segment.

This chapter outlines the writing process used and taught in our program. We present it first in the context of the tutor workshop, where the participants already possess basic language skills. Our primary goals with tutors are:

1. To help them build confidence in themselves as writers.
2. To provide them with the techniques and tools for teaching adult students.
3. To deepen their awareness of the challenge facing their students.

Chapter 3 takes the same writing process and applies it specifically to adult learners.

The writing process

The writing process we teach and use incorporates five basic steps:

1. **Pre-writing: identifying topics and getting started**
2. **Drafting: writing down the ideas as they come**
3. **Responding: evaluating content of the piece**
4. **Revising: making changes to satisfy intentions of the piece**
5. **Editing: correcting errors and inconsistencies**

The tutor workshop teaches this method by guiding tutors through the same writing procedure as their students will learn. After having a satisfying writing experience of their own, tutors feel more comfortable writing with their students. Some of the tutors remember writing lessons in their early schooling in which spelling, punctuation, and grammatical correctness were the most important aspects. However, for adults who lack confidence in their basic skills, worrying about these skills at the beginning only blocks the flow of ideas. In this program our tutors must themselves experience the power of various writing process strategies so they can begin to understand how to help adult students unlock their writing potential.

We will now explain in detail the writing workshop that we conduct for our tutors. The first workshop can be completed in *two hours* if membership in the group is limited to twelve to fifteen writers. Its goal is to provide a positive writing experience for the tutors themselves. In a follow-up session we discuss how to incorporate the writing process into the tutoring sessions when tutors have their own students.

Conducting a tutor workshop

The following steps will help the workshop leader to conduct a session which will allow your tutors to experience all aspects of the writing process. Not only will your tutors actively write, they will also feel the nervousness, the lack of confidence, and the ultimate thrill of success which their students experience.

Creating a comfortable, relaxed atmosphere

1. Arrange tables in a rectangle so that all participants feel involved. It is crucial that every person in the group, including the workshop leader and any staff members, participate in all parts of the session.

2. Provide coffee and tea and play soft background music, if possible.

3. Make sure there is a clock visible to participants.

4. Have each participant introduce himself/herself. Provide name tags.

5. Make sure everyone has paper and pencil and room to write.

6. Explain that the goal of the workshop is to help tutors become comfortable with the writing process and better able to teach it to their students.

The pre-writing phase

1. Give your tutors a copy of the "I remember . . ." worksheet found on page 78. Give them *five minutes* or so to make a list of memories, "snapshots" of particular incidents, that stick in their minds. You should "prime the pump" with general examples, such as:

   "I remember the time I turned left in front of an oncoming car . . ."
   ". . . when I made a fool of myself in the Metropolitan Museum of Modern Art . . ."
   ". . . when a friend of mine told me that she was moving far away."

   By including some self-disclosing types of incidents, you create a feeling of openness and trust in the room. In this atmosphere, tutors are more likely to list personally significant memories. Make sure to tell your tutors that they will be asked to share some of the items on their lists. With this forewarning, they will surely pick a topic that is not too personal to share. Sharing early in the process creates a comfort zone.

The Drafting Process

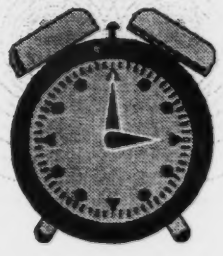
1. Ask the tutors to choose one memory from their lists as a focus for the remainder of the workshop. The leader chooses a topic also.

2. Tell the tutors that they will have *twenty minutes* to write a draft, recounting the memory as a story, and that eventually they will read the story aloud to the group. This announcement creates some anxiety in the room, but at the same time serves to energize the writing for most participants.

   To complete the task in twenty minutes, coach the tutors to think of how the piece will end and remind them to "drive" toward the ending. The following is an example of one student who used this technique.

   For this student, inspiration for the ending of her piece occurred when she focused on the most significant moment of the memory. While she was thinking about the series of brain surgeries her sister had miraculously survived, one detail suddenly became the focal point. It was the intimate moment when her sister asked her to count the metal staples closing the incision from her ear along the hairline to the top of her forehead. As she began to work on the draft, the writer suddenly knew she would end up with these words: "She walks, she talks, she laughs about 26 staples. She lives and is herself."

   With these simple words the writer signalled her joy about the remarkable fact that her sister was normal in spite of all the trauma her brain had endured. The writer then felt energized and compelled to write toward this particular ending. This compulsion is what writers describe as "driving toward the end of the piece."



It took the tutor about fifteen minutes to write the following draft as her "I remember" exercise:

I Remember, Feb. 1993

A week ago, January 29, I was afraid that this time I would lose my sister. For the third time, she had an aneurism in the brain. The first time the aneurism broke, the hemorrhage in the brain put her in intensive care for nineteen days. But she lived— and she recovered.

Later aneurisms developed again, but Dr. Spangler—she calls him Dr. God—slit the scalp, drilled the bone, and saved her life.

This summer her left eye crossed and she was _____ (can't think of the right word) to discover that aneurisms were pressing on the nerve of the eye. This meant surgery one more time. She said she felt that going to surgery was like going into battle and that we shouldn't worry— if she died during surgery, at least it would happen without pain.

A week ago, Dr. God and his team did their stuff again. She asked to see him once more before the surgery. As she was wheeled toward the operating room, he stood in the hall chewing on an apple, nonchalant, smiling, absolutely confident . . . and for good reason.

Yesterday I hugged her in Phoenix. She walks, she talks, she laughs about 26 staples. She lives and is herself.

Responding to the draft

1. After the tutors have finished their initial drafts, have partners trade drafts and write comments and questions for one another. Allow about *ten minutes* for this. You may want to provide some examples of helpful questions and comments, such as:

   "This is very interesting. It makes me want to know more."
   "Do you know what happened next?"
   "Do you know why that happened?"
   "Can you describe it in greater detail for me?"
   "How long had this been going on?"
   "What do you mean by this sentence?"

The following is a list of questions and suggestions written in response to the initial draft of the "I Remember, Feb. 1993," story:

A. When did each episode of aneurisms occur? I am wondering how long the time was between surgeries.

B. Did she suffer any after-effects from such a serious illness?

C. Has she been cared for in a special facility? This does sound remarkable!

D. Perhaps "distraught" is the word you are looking for.

E. You told us about the staples before we wrote drafts in the workshop, but shouldn't you include that part during the story, to prepare for the ending?

2. Have the tutors return the drafts to the authors and give everyone *two or three minutes* to add information and make other small changes. (Obviously, writers experience a compressed version of parts of the writing process during this workshop!)

Revising the draft

Here is the revised text for "I Remember, Feb. 1993:"

> A week ago, January 29, I was afraid that this time I would lose my sister. For the third time **in ten years**, she had aneurisms in the brain. The first time, **in 1982**, the aneurism broke and the hemorrhage in the brain put her in intensive care for nineteen days and **into emotional problems for over three years**. But she lived—and she recovered.
>
> **Fortunately she lives near a world class neurological center in Phoenix, Arizona, where the technology and medical expertise are state of the art.**
>
> **In 1988**, aneurisms developed again, but Dr. Spangler—she calls him Dr. God—slit the scalp, drilled the bone, and saved her life.
>
> This summer her left eye crossed and she was **distraught** to discover that aneurisms pressed on the nerve of the eye. It meant surgery one more time. She said she felt that going into surgery was like going into battle and that we shouldn't worry—if she died during surgery, at least it would happen without pain.
>
> A week ago, Dr. God and his team did their stuff again. She asked to see him once more before the surgery. As she was wheeled toward the operating room, he stood in the hall chewing an apple, nonchalant, smiling, absolutely confident. For good reason—
>
> Yesterday I hugged her in Phoenix. She walks, she talks, she **laughs her characteristic deep-throated, hearty laugh**. She lives and is herself.

The writer realized that the focus of the piece had shifted. During the initial writing phase of the workshop she had been thinking primarily of her recent visit to her sister, with details of their time together (for example, the sister's request that the writer count the metal staples in her hairline from ear to top of forehead, and there were 26). But now the focus was on the good care provided by advanced technology and a genius of a doctor, so the staples detail didn't fit anymore. The best solution was to change the ending.

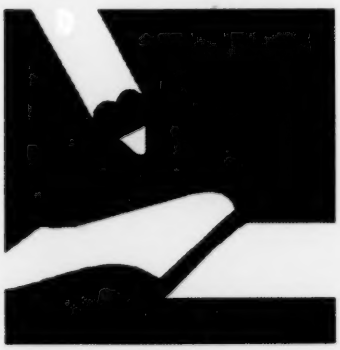
The Sharing Process

It is most important that all participants be given the opportunity to read aloud and that others listen carefully. Graves (1983) refers to this as "receiving the writing." When the writer has finished, offer affirming comments to reinforce the effort.

If at some point during the workshop you encounter a participant who seems unwilling to share written work or ideas, try gentle coaxing. Most of the time, participants really do want to share, but some need more encouragement than others. If coaxing doesn't work, ask if it would be all right to have someone else in the room read the work aloud. If the individual still refuses, simply say something like, "That's okay. Maybe you can share with us next time," and move on.

By experiencing the anxiety of writing for others and then the pleasure of receiving genuine positive response to their writing, tutors can feel the power of the writing process approach. Compliment them for accepting the challenge and praise them for their efforts. Discuss with them how it felt to be on the "receiving end" of instruction in something new. As a workshop leader, you will probably experience some anxiety yourself. We have found that experience is often the best teacher.

At the end of the workshop, encourage the tutors to write and to share their writing with their students. Explain that you will conduct a follow-up workshop to show them how to apply what they have learned to tutoring.



The follow-up workshop

The objective of a follow-up session is to demonstrate the incorporation of the writing process into lessons with adult students. By now the tutor should have read Chapter 5 in *Tutor* (Cheatham, Colvin, & Laminack, 1993) and will be given a copy of the writing process handout (Appendix, pp. 82-83). We allow about an hour for this.

The workshop leader should:

1. Review the steps of the writing process.
2. Ask if tutors have any questions.
3. Invite experienced tutors to share their ideas and insights.

A writing workshop for tutors is valuable because:

1. The writing experience leads to greater understanding of what is expected from the adult students.
2. Tutors become more aware of the opportunities for learning that can be accessed through writing.
3. A step-by-step review of the writing process shows tutors how to teach writing.

Adults who have done very little writing or who have not experienced success in writing may be willing to try if the tutor shares some experiences from the writing workshop and relates them to the student's efforts.

It helps to point out the following **benefits**:

1. Writing enhances reading just as reading enhances writing.
2. Being able to communicate through the written word will help all students increase their literacy skills and function more successfully in our ever-changing world.
3. The writing process is one way to make writing a little easier.

   It is important that students realize this isn't a process to be learned quickly nor a skill to be mastered in a short time. Even professional writers continue to improve their work by using structured writing processes. Breaking the process down into small activities will provide opportunity for more success and less frustration.

The writing workshop approach is consistent with LVA's philosophy that "literacy learning is a collaboration between students and tutors working together as partners to reach a common goal, to complete a common task. We are all learners together, students and tutors" (Cheatham, Colvin, and Laminack, 1993, p.16).

3

Teaching the Writing Process

We have listed the steps of the writing process and used them within a tutor workshop so that we might assist tutors in teaching writing. In this chapter we will go through the process in more detail and relate it specifically to the writing experiences of adult students. All of the suggested activities could be used by adult basic education instructors as well as tutors. For review, the steps are:

1. **Pre-writing**
2. **Drafting**
3. **Responding**
4. **Revising**
5. **Editing**

Tutors will be encouraging their students to try many kinds of writing (for example, poetry, business letters, a personal journal, book reviews), but it is often difficult for beginning writers to choose a topic. This brainstorming phase, the actual collecting and sorting of ideas, is what we refer to as the **pre-writing** phase.

On the next two pages we have suggested some techniques for stimulating ideas and focusing on interesting topics. As with writers of any age, most adults find it easier to focus on personal experience when they are first learning to write.

The pre-writing phase

To encourage the flow of ideas, you may start out writing as the student dictates. The goal, however, is to help the student become comfortable with the writing process. You may ask the student to complete the exercise during the tutoring session, or the exercise may be started during the session and finished as homework.

A common complaint of beginning writers is, "I don't know what to write about." Here are three techniques for stimulating ideas. Try them.

1. **The "I remember" list**

   You have already used this technique in your tutor workshop. It is a simple but virtually infallible device for helping writers bring important topics to mind: my first day on the job at the bank when I could not speak English well; my five-year-old's struggle with sugar diabetes; when I was twelve and met my brother for the first time . . . .

   Give your student a copy of the worksheet found in the Appendix, page 78, and explain that you would like a list of memorable experiences to be written on the sheet. Suggest examples from your own life.

2. **The topic sentence**

   Providing a topic sentence with blanks at crucial points is another way to trigger significant writing.

   Give your student a copy of the worksheet found on page 79 that lists the topic sentence, "I used to _____, but now I _____" (adapted from Ponsot and Deen, 1982). This sentence will help your student focus his or her thoughts.

   Some examples of sentences completed by students in our program include:

> "I used to dream about owning a house, but now I don't."
> (Her husband's company had just gone out of business, and he was without work.)
> "I used to live where told, but now I live where I want."
> (He had grown up in foster homes.)
> "I used to work at a summer resort in northern Wisconsin, but now I only dream about those carefree days."

3. Autobiographical Poems

Autobiographical poems (adapted from Juell, 1985) help adults find a way to express themselves.

Ask your student to list words that identify roles he or she plays in life: parent, wife, brother, teacher, worker.

From the list of phrases found in the worksheets on pages 80-81, ask your student to select a few and fill in items he or she finds meaningful:
Happy about _____, Worried that _____, Angry about _____,
Wishing for _____, Proud that _____, etc.

An example of a partially completed list is shown below.

> Happy about my new house.
> Worried that we cannot afford it.
> Angry about the cost of the telephone hook-up.
> Wishing for another daughter or son.
> Proud that I can read English.

The poem, a list of phrases chosen from this exercise, begins with the writer's first name and ends with the last name. Lines from the works of various writers are used here (with a fictitious name) to model the final poem:

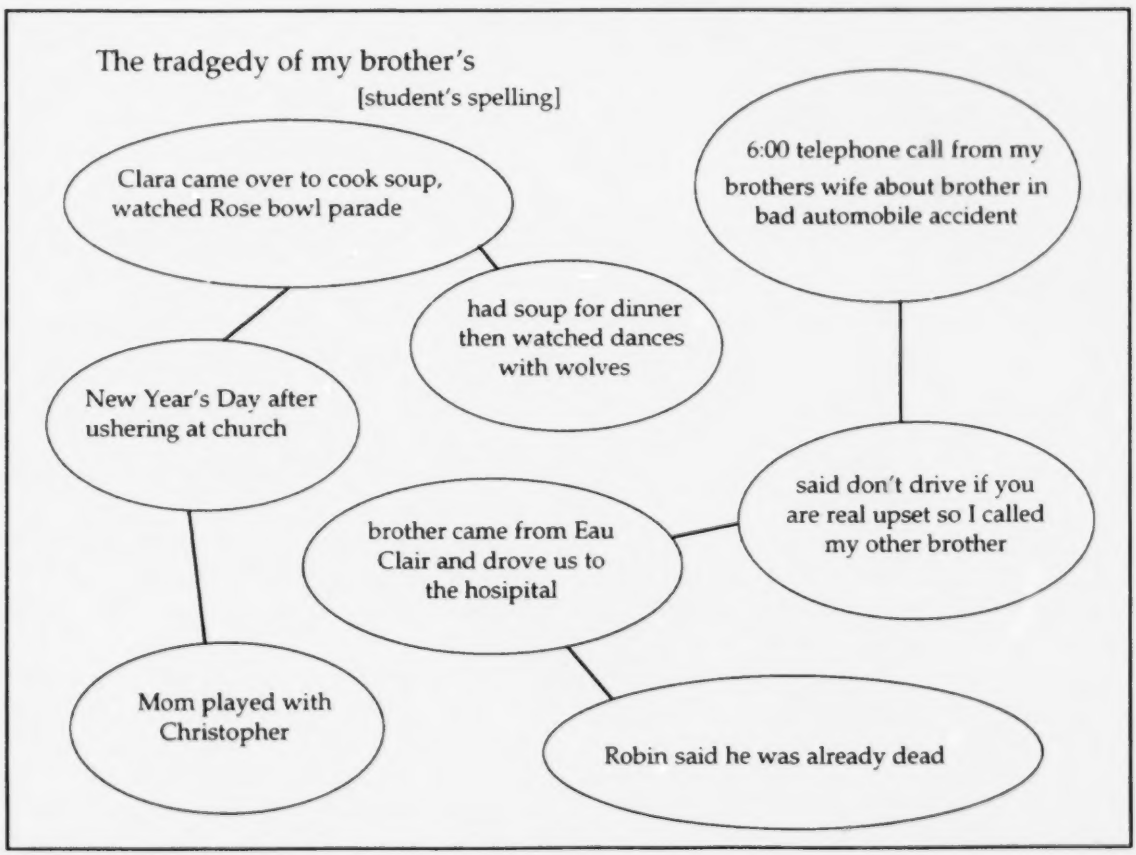
> **May**
> Wife, student, mother, sister
> Teacher of my children
> Sewer of curtains by machine and
> Hmong flowers and costumes by hand
> Proud that I am learning English
> Angry that my wrist injury was misdiagnosed
> and required surgery
> Planning on having a good job and career
> **Brown**

Writing the first draft

The emphasis in the first draft is upon clarity and thoroughness of content, not writing style. Be sure your student knows that the two of you will concentrate on spelling, grammar, and punctuation later. Worrying about mechanical correctness constrains the thought process. For now, you want the piece to be interesting and informative for both writer and reader. You want the ideas to flow freely, so that you have sufficient material to work from when it is time to revise and correct. There are several procedures helpful in stimulating and organizing ideas.

1. **Mapping ideas**

   a. Before starting the draft, have the student think of details that could be used in the piece.
   b. Have your student write these details in circles drawn on a pre-writing sheet. In order to save time, you may write the ideas in the circles as the student dictates them.
   c. You can then connect related ideas with lines and add new ideas.
   d. Have the student take this map home and work from it.


The tradgedy of my brother's
[student's spelling]
Clara came over to cook soup, watched Rose bowl parade
6:00 telephone call from my brothers wife about brother in bad automobile accident
had soup for dinner then watched dances with wolves
New Year's Day after ushering at church
said don't drive if you are real upset so I called my other brother
brother came from Eau Clair and drove us to the hosipital
Mom played with Christopher
Robin said he was already dead

2. **Listing ideas**

   a. If outlining is an unfamiliar technique for your student, or too difficult, suggest that he or she make lists of the areas to be covered in the piece.
   b. Tell the student to think about supporting statements for each major area and list them under the proper heading.
   c. Lists can then be numbered in the order of presentation. Help your student analyze the areas to be covered and determine a logical arrangement (for example, grouping positive and negative aspects, sequence of events, introductory comments as opposed to supporting statements).

Main idea: Christmas in my family is always something to remember.

traditions	things that happen or go wrong	special surprises
decorate the tree	kids get sick	Santa came to the house
go to grandma's	dog knocked tree over	
eat a lot of candy	can't get tree lights to go on	husband got us a new TV
hang stockings from stairway railing; no fireplace	kids get naughty	
	so much snow we couldn't go anywhere	

3. **Tutor modeling**

   a. Select a similar type of topic and compose a draft of your own. Show the student that the process isn't always easy, that sometimes ideas are slow in coming.
   b. Share your writing with your student. This raises the level of trust.
   c. Keep these pieces short, as tutoring time should focus on the student's writing.

Responding to the first draft

1. Do not comment on spelling, grammar, or punctuation at this point, unless the student asks a specific question. Writers, especially unskilled writers, must be coached to separate the parts of the writing process into (a) writing and revising for content, and (b) editing for correctness. Your emphasis should still be on *ideas*.

2. Have your student read the first draft aloud to you.

3. Respond to the content of the piece with compliments.

   "I like the way you described your father's calloused hands."

4. "Say back" what your student has written. Let your student know that you understand the written work by summarizing the main idea in your own words. Examples:

   "You are explaining how much you admired your uncle. I think you especially appreciated his patience and his skill with his tools."

   "You are worried about your daughter's new job. You are afraid that she will be transferred to a faraway city. You have always been very close with your daughter. I can tell you love her very much."

5. Ask for more information. Find one or two spots where your student could add details to make the writing clearer or more interesting. Example:

   "Why did the boss ask you to change shifts that day?"

6. Suggest ways to revise the writing, taking care to make only one or two suggestions at a time. Use the "what if" mode. This allows your student to make the decision whether or not to change the material. Examples:

   "What would happen if you moved this sentence and put it at the beginning of the story?"

   "What are some other words you could use for 'thing'?"

   "If you were to choose the most important item in this story, what would it be? Could you write another draft on just this one item?" (In this way, you help the student focus.)

7. Focus on the most important thing your student can do to improve the content or organization of the piece. Editing skills are developed as a piece of writing is being refined. For example, in a draft your student may circle five words that she or he wishes to learn to spell, and a spelling lesson is born.

8. In the spirit of sharing the writing process, and to model revising, you might occasionally ask your student for feedback on something you are writing. By demonstrating a willingness to accept criticism and to revise accordingly, you can make great strides in convincing your student that revision is the natural process for all writers. Examples:

   "I think this is a little too long. Can you help me pick out some words that I can take out?"

   "I'd like to put in some dialogue. Where do you think it would help to 'hear' my son's exact words?"

Revising the draft

There are many possible variations in revision. If revisions are short and focused (for example, a few words are changed, or one line of dialogue is added), you and your student may revise your drafts during the tutoring session. On the other hand, if your question prompts an outpouring of new ideas, your student may wish to write a whole new section for the piece. This revision would probably be done as homework before the next tutoring session.

When a student is satisfied that the content of the piece is "right," it is time to begin editing. Procedures used here will vary greatly. Occasionally, a student may work on the content of one piece for several weeks—especially if the revision is the "add-on" type (for example, each week the student adds another incident in a piece focused on memories of a parent). Another student may find it challenging to write a few sentences on a topic and then be "finished" with that topic after one revision.

Encourage your student to begin a new piece when each piece is finished so that some writing is done each week throughout the tutoring sessions.

Again, it should be noted that while it is important for you to occasionally show yourself as a writer struggling with various parts of the process, most of the time the emphasis should be on your student's writing.

The following piece was written by a student whose goal was to tell his story and have it published. Because he had to do quite a bit of writing at work, this student and his tutor had been working on punctuation, capitalization, and the overuse of "then" in their tutoring sessions. The writing sample below shows the work before correction. The student and tutor worked together to get the piece ready. When the submission deadline got too close, the tutor typed the "clean copy" for the student to submit.

the tradgedy of my brother's

It started out new year day when I went to St olaf parish and I also was a usher then I went home then Cindy Mom came over and she played with Christopher. then we watch some of the Rosebowl parade. then Clara decided to cook some of the soupbones then later we had soup for dinner then we watch a movie dances with wolves. then Clara had to go. then it was about 6:00 when we got a phone call from my brother wife. saying my brother was in a bad automoble accident. and she also said that if it really upset you don't drive. but I called my other brother up from Eau Clair and he came and took us over ther. and when we got by the Hosipital my brother Robin says that he was already dead.

Editing the final copy for correctness

When the content of the draft is satisfactory to your student, you can teach matters of spelling, grammar, and punctuation by helping your student edit the text. Procedures for proofreading will vary, depending on the level of the writer's skill.

1. **Spelling**

   Misspelled words need to be corrected for publishing. You can use this opportunity to sharpen the student's dictionary skills or to introduce the use of a Franklin Speller (electronic spelling aid).

   With your student's help, concentrate on words frequently used (and misspelled) by the student or other words that the student would like to learn to spell. You can create a spelling list together, or simply reinforce the proper spelling of these words by having the student write the corrected spellings between the lines in the draft or in the margins of the piece.

2. **Grammar**

   Do not overload your student with too many grammar rules at once. Concentrate on errors common in your student's speech and writing and reinforce proper use of these particular word groups. You can create practice sentences (with choices given for filling in the blanks) or regularly repeat these phrases in proper context. Hearing correct grammar often helps to make it "sound right" to the student.

3. **Punctuation**

   Identify the punctuation errors which appear frequently in your student's writing and concentrate on them. A common sense approach will probably be most successful. If your student needs to learn how to place periods at the end of sentences, for example, have the student read aloud and pay attention to how the voice falls at the end of a sentence. This reinforces proper placement of periods. For proper use of commas, have the student listen for natural pauses. For insertion of quotation marks, tell the student to ask himself/herself who is talking.

Producing the "clean" copy

You have focused your student's attention on one or two proofreading skills, teaching the student to find those errors and correct them in the text. If your student wishes the text to be editorially correct, he or she may ask you to correct all mechanical problems. This would be appropriate, for example, when your student is submitting the manuscript for publication in the writing project book. In this case, a "clean" copy should be made after all corrections are in place.

There are different ways to produce a "clean" copy.

1. You correct the errors and then type the corrected version on a typewriter or word processor.

2. You correct the errors in handwriting on the draft and then ask your student to copy the writing by hand in its correct form. This procedure may be appropriate and helpful in short pieces, but it may be too tedious and discouraging for the student in long pieces.

3. The student enters the text into a computer using a wordprocessing program, which allows for easier revisions. The spellcheck feature avoids the stigma of a heavily corrected handwritten copy. As the student learns to incorporate the time-saving devices of computer writing, he or she also begins to appreciate the relationship between correctly spelled words and their use within the sentence. The activity becomes a functional, meaningful expression of language. Computer confidence leads to greater computer skills, and both can further the student's success in the work world.

Your student's ability, the time frame, and the student's goals will help you determine how much time is spent at this stage. If you are unsure, ask the appropriate people in your literacy program for help.

Your goal is to guide your student through the writing process. As in all aspects of the tutoring partnership, strive for the following procedures:

1. **Encourage your student.**

2. **Help your student learn specific skills.**

3. **Help your student become increasingly independent of a tutor.**

4

Producing the Book

The production of a book can best be described as a team effort. The team is called the **editorial committee,** and its members are the individuals responsible for the various steps of the process. As in all effective group efforts, there must be leadership for this committee—someone to coordinate the various aspects and make sure that the production schedule is followed. We call this person the **facilitator**. Our editorial committee consists of the facilitator, the editor, the typist, the layout editor, and student-tutor pairs. The size of your literacy program will determine who fills these roles. In some cases, all duties will be performed by only one or two people; however, in a larger literacy program, several can share the work.

This chapter will lead you through each step of the production process and will detail the duties of the facilitator, the editors, and the editorial committee as a whole. Clearly defined duties will help to make the production an enjoyable experience as well as a successful one.

Duties of the Facilitator

The facilitator is involved in the project from beginning to end. This person organizes, coordinates, and is responsible for completing the project satisfactorily and on time. the facilitator should:

1. **Develop and monitor a budget.**
2. **Choose a printing process and make arrangements.**
3. **Develop a production schedule.**
4. **Keep writers and tutors on schedule.**
5. **Serve on the editorial committee.**
6. **Monitor the entire production process.**
7. **Act as a liaison.**
8. **Supervise the marketing, distribution, and closure of the project.**

The major duties of the **facilitator** are explained more fully in the following pages.

1. **Develop and monitor a budget**

   The budget may include publishing costs, materials, postage, staff time, salaries, and honorarium(s) for one or more writing consultants to teach the writing process. The amount of money available will determine the size of the book and the type of publishing process used.

   Let's take the example of a very basic project, with a budget of $ 500 or less.

A program with **25 students** can conduct writing workshops and produce **100 copies** of a **40-page book** with the following allotments:

purchase of writing resource book (*Put It in Print*)	$ 8
two-part tutor workshop (instructor salary)	$ 100
tutor materials (workshop handouts)	$ 10
This assumes tutor already has a tutor handbook.	
clerical/typing	$ 105
3-prong cover folders (100 @ $ .50 each)	$ 50
8 reams of paper (@ $ 5 each)	$ 40
copy costs for book (@ $ .04 per sheet)	$ 160
postage for mailings to tutors and students	$ 27
	$ 500

Supporters of your literacy program might consider donating any of the above materials and services.

2. **Choose a printing process and make arrangements.**

   If you are going to use the services of a professional printer, you will need to find one who fits the program budget and who will be able to complete the project by the set deadline. This search should be done in the planning stage of the project since it will take some time and will determine some of the final deadlines. For information on the types and average costs of publishing processes, see Chapter 5, Printing Options.

3. **Develop a production schedule.**

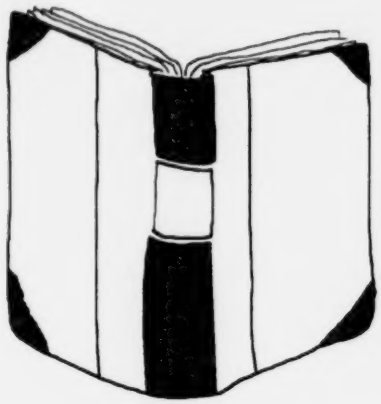
   Because of the required time, effort, and money, some programs will need to have the idea approved by their boards of directors before proceeding. If this is true for you, be sure to include the time involved in the approval process in your overall timeline.

   You need to establish a schedule with definite deadlines for the writing, editing, and publishing processes and then make sure that these are met. The sample production schedule on pages 48-50 in this chapter was the actual schedule used by LVA-CV for *Celebrate Writing*. As you can see, this project spanned an eight-month period from the time the editorial committee was appointed to the time the finished product was distributed at the "Celebration of the Stars." The amount of production time will vary according to the size of your literacy program and the type of publishing process used.

4. **Keep writers and tutors on schedule.**

   The first step is to distribute forms to tutors for the submission of writings. Include a letter that explains the project and reassures the students who wish to write anonymously that they may do so. (See the samples on page 38-40.) We have found that the promotion of lifelong learning results in students who are proud to list their names as published authors.

   To ensure that pieces will be completed before the committee begins the selection process, you may need to telephone some of the tutors. We also suggest sending out a mailing which offers encouragement and reminds tutors and students of upcoming deadlines. We often use colored paper in our mailings to heighten awareness of the project.



To: Tutors and Students

From: The Staff

Regarding:

Writing Project
Sponsored by Dayton's

We have received a grant from Dayton's Corporation to publish a book of writings by LVA students in the spring.

Each student who participates will receive a book at our "Celebration of the Stars" event in May.

Some students' entries are short and some are long.
All entries are welcome.

We hope <u>every</u> LVA student will have at least one piece published.

We've included all the details in a separate handout.

Please join the fun!

1995 LVA-CV STUDENT WRITING PROJECT
CELEBRATE WRITING IV

GOAL

This writing project provides an opportunity for adult literacy students to improve their reading, writing and critical thinking skills. With the help of their tutors, each student will prepare a written piece to be submitted for publication in a book. Each published writer will receive a free copy of the book at the annual "Celebration of the Stars" event. Copies will also be made available in the public library for others to read.

GUIDELINES

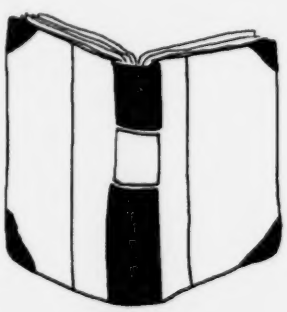
All LVA-CV students are invited to participate in this exciting project. We are interested in personal experiences, reactions, and thoughts, rather than summaries of things students have read. Tutors should encourage free expression but may help students with the final editing, spelling, and punctuation. We hope all writers will type their own pieces (double-spaced) on the computer, using the FredWriter Program. We suggest writing several pieces and choosing one or two to prepare in finished form.

LENGTH

The maximum length for one piece is 1,500 words or six (6) typewritten pages. Shorter pieces of writing are also acceptable.

DEADLINE

Submissions will be accepted until **February 6, 1995**. None will be accepted after this date.



STUDENT WRITING PROJECT

Project name: _____

Please attach this form to the student's written piece.

Title: _____

Writer's name: _____

_____ I want my name published.
_____ I want to be an anonymous author.

Tutor's name: _____

_____ I want my name published.
_____ I want to be anonymous.

Biographical information about student and tutor:

_____

_____

_____

_____

Example: John Jones is a janitor at a local hospital. He likes hunting. His tutor is Mary Smith. Mary is a secretary.

I give my permission to publish this piece.

Student's signature: _____

Date _____

You may copy this page.

5. **Serve on the editorial committee.**

   As facilitator you will set meeting dates, times, and places and keep committee members informed. As a member of this committee, you will perform the same duties as other committee members. For a detailed listing of these duties, please refer to the section of this chapter entitled, "Duties of the Editorial Committee" on page 42.

6. **Monitor the entire production process.**

   Although the various tasks may be assigned to other individuals, someone must take responsibility to ensure that the all of the following steps are carried out:

   a. Collect the submitted pieces and check to make sure all are accompanied by the biographical data and the signed authorization to print.
   b. Deliver submitted pieces to the committee which selects, categorizes, and edits for basic errors.
   c. Deliver pieces to the editor for additional editing.
   d. See that pieces get to the typist, who enters them into the computer according to the specifications determined by the layout editor.
   e. Return printed pieces (called *hard copy)* to the editor for final editing.
   f. Return pieces to the typist to enter any revisions.
   g. Deliver pieces to the layout editor, who develops the masters (final copy ready for the printer).
   h. Deliver masters to the printer.
   i. Pick up completed books.

   You will find a more detailed schedule on pages 48-50.

7. **Act as a liaison.**

   You are the mode of communication among all the participants in this project. It is your job to answer questions, and if you don't have the answer already, find it.

8. **Supervise the marketing, distribution, and closure of the project.**

   There are no specific directions for managing these aspects of the project. The scope of your efforts will be determined by the size, goals, and energy of your organization. For examples and ideas, see Chapter 7.

Duties of the Editorial Committee

The size of your editorial committee will depend on the size of your literacy program. It will include the facilitator and the editor(s), and may include office staff and community volunteers who are involved in the project. We have also found it very rewarding to have at least one student-tutor pair serve on the committee; the exchange of ideas can be profitable for all concerned.

The committee's basic duties are to:

1. **Read the pieces submitted and choose the ones to be published.**
2. **Assist with the initial editing of the pieces.**
3. **Suggest categories into which the pieces might be divided.**
4. **Write the front matter of the book.**

These duties are explained in greater detail in the following sections:

1. **Read the pieces submitted and choose the ones to be published.**

   This may take one day or several, depending on the size of your committee, the number of pieces received, and the length of your meetings. You may decide to split your committee into groups or to make some individual assignments.

   Deciding which pieces will be published may be difficult if space is limited. The committee may wish to establish guidelines governing the total number of pages or number of words that can be allotted to any single writer.

2. Assist with the initial editing of the pieces.

Corrections and suggestions may be written right on the double-spaced manuscripts, with the understanding that the editor will have to review them later for consistency.

Content editing should consider the following questions:

a. Is this piece too long? If so, where would you make cuts?

b. Do you see a need for any reorganization (that can be done without changing the character of the piece)?

c. Do any passages need clarification?

d. Are there any references by name to a person who might be embarrassed or injured by that reference? If so, the name should be deleted or disguised in some fashion.

   In addition, you may wish to avoid the actual names of teachers and tutors as much as possible, since not all who contributed will be mentioned in the text of the book. (They will, of course, be recognized elsewhere.)

Basic editing looks for the following errors that may have slipped by the students and their tutors:

a. Errors in spelling

b. Errors or omissions in basic punctuation, including the use of quotation marks and apostrophes

   (We tend to be rather flexible in the matter of commas, since modern usage omits them in many places where they were once required.)

c. Obviously omitted words or other typographical errors

d. Unacceptable grammar or usage

   For example, we would change "I <u>seen</u> it" to "I <u>saw</u> it," but probably would not change "I want to <u>lay</u> down and rest" or "between you and <u>I</u>," which today are seen in print as well as heard in conversation.

   We try to maintain the personal voice of the writer.

3. **Suggest categories into which the pieces might be divided.**

   This feature is optional. However, such groupings present the individual pieces to best advantage and make for a better organized book. Titles of categories become section headings in the final product.

Suggested categories for *Celebrate Writing*

Remembering Other Times, Other Places
: Memories of the past—of your older relatives, your own childhood, family traditions, special friends, other places you have known

Family Ties
: Children, husbands or wives, family reunions, even pets—all the relationships that make up families

Work and Play
: Your job, hobbies, special skills, games, studying, helping others—all the ways you keep busy

Seasons and Holidays
: The pleasures and problems of each season, family traditions

The Great Outdoors
: Hunting, fishing, camping, hiking, bicycling, or just admiring the wonderful world of nature

Enjoying the Arts
: Books you have read, music you have enjoyed, plays or films you have found worthwhile, works of art you have admired—or produced yourself

Meeting the Challenges
: Coping with life's problems, whatever they may be

Celebrating
: Moments of success, moments of laughter, moments of accomplishment

4. **Write the front matter of the book.**

The front matter includes the title page, the copyright page, the preface, the acknowledgments, and the introduction. The writing of these pages may be assigned to individual committee members.

a. Title page

The title page is always on the right hand side. It lists the full title and subtitle of the book. This page may also include the name of the author or editor, publisher, whether this is an original or revised edition, location of the publisher, and the date of publication.

b. Copyright page

The copyright page is the reverse of the title page.
Here you print the copyright notice (copyright © 1994),
show the printing history (number of printings and revisions),
list the Library of Congress number and ISBN number (if desired),
give the name and address of the publisher (you), and
end with *Printed in the United States of America*
(to avoid export complications).

c. Preface or introduction

The preface introduces the book to the reader. It is written by the author or the editor and tells why and how he or she wrote the book. It begins on the right-hand side. An introduction gives more detailed background information, often quoting research. You won't need both in your book—maybe neither one—but readers will be interested in learning about your program and about your project.

d. Acknowledgments page

The acknowledgments page is one way to thank all sponsoring groups and hard-working volunteers. It is also a great sales tool. List everyone who helped you in the preparation of your manuscript or who con - tributed any kind of financial support. (People love to see their names in print!)

Duties of the Editor

The editor also plays a major role in the production of the book. This role requires leadership qualities and decisiveness, as well as good writing and proofreading skills. Here is a listing of the main duties of the editor:

1. **Guide the editorial committee.**

   As a member of the editorial committee, the editor's duties will be the same as those of other committee members. In addition the editor is responsible for:

   a. Establishing the final categories and checking the content of each category for consistency. **The editor has the final say.**

   b. Determining tentative order of the pieces within a section.

   c. Determining the order of the sections themselves.

2. **Edit the pieces.**

   Because the tutors and students work hard at writing and revising, this job may not be too difficult, but it is time-consuming. After the committee has chosen which pieces to publish, suggested the categories, and assisted in the initial editing, the editor takes them for a formal edit—then checks them again after they have been typed. The final edit occurs after the book has been laid out, but before it goes to the printer. This is the last chance for revisions.

   An experienced editor may even look over the pieces first to get a "feel" for the project, so that he or she may guide the less experienced editorial committee through the process.

3. **Review the biographical sketches.**

   Information for the biographical section is obtained from the submission form. It briefly profiles the authors and their tutors, including such items as type of employment, family members, and personal interests. It is the editor's job to review the release forms (authorization to print the material—see sample submission form on page 38) and to make sure the biographical sketches are of consistent length and content. In the book produced by LVA-CV, this section follows the students' pieces.

Duties of the Layout Editor

The Layout Editor is the one who formats the book (designs the pages) and gets it ready for printing. The details of this procedure are explained in Chapter 5, along with the different printing options. The main duties of the Layout Editor are:

1. **Set specifications for the layout of the book.**

   This means determining margin sizes and spacing to make the book visually appealing and easy to read. Margins must allow for binding.

   For the cut-and-paste method, formatting means arranging all edited pieces on the desired page size, including any graphics or specially designed borders. (See page 52.)

   For computer-generated material, margins are established at the keyboard. Desktop publishing programs also provide for sequential page numbering and correct facing-page arrangements. (See page 53.)

2. **Determine arrangement of front matter and biographical sketches.**

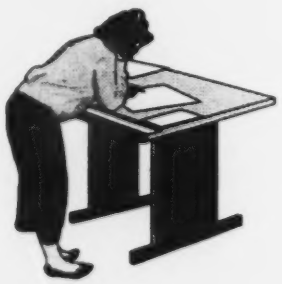
3. **Design the book cover.**

   This could be done with computer graphics or original student artwork. The task can be assigned to a university graphics arts class if you plan far enough in advance.

4. **Complete the layout of the book.**

   Layout is planned and carried out according to printer's specifications, the original goals of the project, and the sequence of categories selected. This final form is referred to as the *master*.

5. **Make any changes needed before delivery to the printer.**



Production Schedule for *Celebrate Writing*

Literacy Volunteers of America-Chippewa Valley
Eau Claire, WI

Time prior to production:		Responsibility:
10-12 months	**Staff**	submits book proposal to Board of Directors
8 months	**Staff**	meets to review previous book sets timeline sets budget sets goals for new book project appoints Editorial Committee
7 months	**Staff**	conducts tutor workshops: writing with students
6 1/2 months	**Facilitator**	sends first tutor mailing that: announces book project notes format and deadlines suggests categories and ideas
5 months	**Facilitator**	sends second tutor mailing encourages participation reminds about deadlines
15 weeks	**Writers**	turn in pieces
	Facilitator	collects all author release forms and makes sure they have been signed and attached to pieces
13-14 weeks		
	Committee	reads pieces chooses which will be published separates pieces into categories
	Editor	edits pieces sets sequence of categories in book reviews and edits biographical sketches gives edited pieces to facilitator
12 weeks		
	Facilitator	delivers edited pieces to typist

	Typist	enters each piece into computer according to specifications set by Layout Editor enters biographical sketches according to specifications set by Layout Editor runs print for final edit by Editor
	Facilitator	delivers paper copy to editor
	Editor	edits paper copy and returns to Facilitator
	Committee	writes front matter
	Typist	enters front matter into computer
10 weeks	**Facilitator**	delivers edited paper copy to Typist
	Typist	prepares materials for Layout Editor provides sequence of categories
	Facilitator	delivers final paper copy and computer disks for entire book to Layout Editor
	Layout Editor	completes layout of book according to printer's specifications, the original goals of the project, and sequence of categories selected creates table of contents designs front matter and biographies may design cover of book
8 weeks	**Layout Editor**	delivers masters of entire book to facilitator
7 weeks	**Facilitator**	contacts different printers for price quotes if printer not already chosen
	Facilitator and Editor	complete final edit return masters to Layout Editor if any changes are needed
	Layout Editor	enters any final changes
6 weeks	**Facilitator**	sends notices to all authors congratulating them on the publication of their pieces

		includes notice of closure celebration includes coupon for free copy of book begins planning the "celebration"
5 weeks	**Facilitator**	makes final decision on printer for book and delivers masters to printer
During publication	**Facilitator**	sends out invitations to "Celebration" prepares list of persons who will receive a complimentary copy of the book sends out mailings announcing publication of the book (to tutors and other volunteers) sends out media releases to newspapers and newsletters to announce sale of book
On release of book	**Facilitator (with staff)**	hosts the "Celebration" and book distribution for attending authors arranges for non-attending authors to receive a copy of the book contacts Editorial Committee to set up evaluation meeting date sends thank-you notes to volunteers who worked on the project
1 month after release	**Facilitator**	convenes "wrap-up" meeting with Editorial Committee (and staff) to evaluate current book project: What worked? What didn't work? Why didn't it work? Can we avoid the problem? What new ideas do we have?
6 weeks after release	**Facilitator**	writes report that includes: samples of all mailings final billings lists notes on "wrap up" meeting ideas for future projects

5

Printing Options

Once you have the written and edited pieces from your students, you are ready to have them printed and bound. The way you approach this task will depend a lot on how much money you have budgeted for your project. For small literacy programs just beginning—or for a small first-time project in a larger program—the simplest and least expensive method will probably be your best option. Your project can then expand with your knowledge, experience, and funding.

There are three basic printing options for this type of project:

1. **Making photocopies of pages that have been assembled by the cut-and-paste method**
2. **Desktop publishing**
3. **Professional typesetting and printing**

This chapter discusses these three options and includes step-by-step instructions to guide you through the printing process.

The cut-and-paste method

This option is the least expensive and the best do-it-yourself alternative when you don't have access to a computer. The method involves page-by-page construction, in a process limited only by page size and degree of creativity. Students can participate in all steps of the process and may find it an enjoyable and worthwhile learning experience. They can create hand-drawn illustrations or borders for their essays, then experiment with manipulating the elements of the design.

Follow these simple directions if you choose this option:

1. Type all essays, front matter, bibliographies, and so forth.
2. Cut out blocks of typed text, borders, and illustrations.
3. Lay out these pieces where you want them, on the desired paper size.
4. Paste them in place or tape securely.
5. Photocopy each page, either on the office machine or at a copy center.
6. Assemble with a cover (stapled, bound, or in a folder).

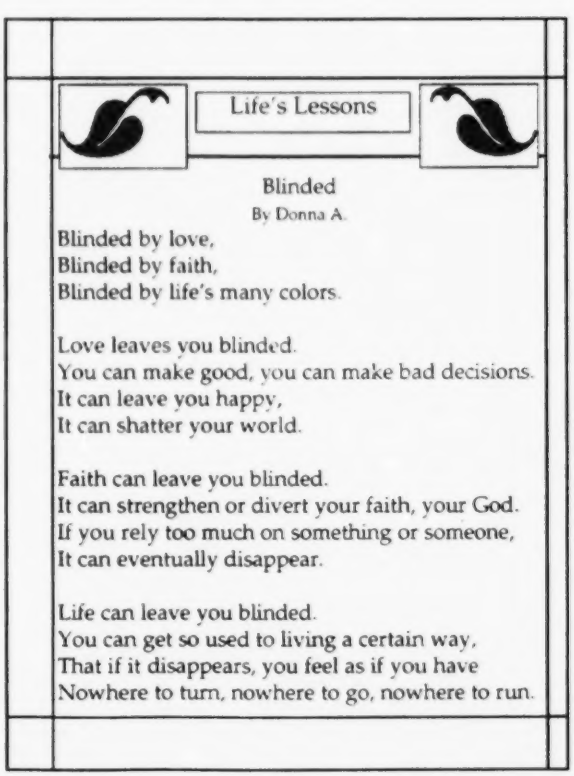
The quality of the end product will depend on the time spent on it and the skill incorporated in assembling the pieces. The most important factor, however, is the nature of the experience. The teamwork involved in completing the project with your students will yield positive personal benefits.

Set margins and be consistent. You need to allow space for binding on the inside edges. Using a template (pattern) will help you maintain consistency.

Illustrations can be used anywhere as long as you stay within your margins. You can use original art, clip art from purchased materials, or any other drawings not protected by copyright.

Type should be clear and easy to read. Drawings should be distinct black-and-white designs for best copying.

Our first edition of *Celebrate Writing* was produced with the cut-and-paste method.


Life's Lessons

Blinded

By Donna A.

Blinded by love,
Blinded by faith,
Blinded by life's many colors.

Love leaves you blinded.
You can make good, you can make bad decisions.
It can leave you happy,
It can shatter your world.

Faith can leave you blinded.
It can strengthen or divert your faith, your God.
If you rely too much on something or someone,
It can eventually disappear.

Life can leave you blinded.
You can get so used to living a certain way,
That if it disappears, you feel as if you have
Nowhere to turn, nowhere to go, nowhere to run.

Desktop publishing

If your literacy program has access to a computer with software programs such as Aldus PageMaker Quark XPress, or any other desktop publishing program, by all means use it for this p.oject. With desktop publishing, you can vary your design and layout easily, allowing you to see different options before choosing a format. You can experiment with type sizes and styles and insert illustrations and borders. Revisions are easy, because small changes can be made without retyping a whole page.

If there is no one in your organization competent in desktop publishing, advertise for a "free" volunteer or an organization willing to donate time and talent to your cause. Some possibilities might be a professional secretarial association or a writing class at a nearby university or high school. Our program has benefited from the use of technical writing students from the local university, who have access to computers and software at the university. ***Celebrate Writing*** **and** ***Put It in Print*** **were both formatted with desktop publishing programs.**

Once you have the final typed-and-formatted pages in hand, you have several options. Three possibilities are:

1. Print your own copies of the book and bind them yourself. (This works if you only want a few copies.)
2. Take the pages to a business that does printing and copying. Professionals offer a variety of ways in which pages can be bound.
3. Take your computer-generated material (the actual disks) to a professional printer, who will finish the book for you.

The end result will be a very professional-looking book, a source of pride for you and the students.

If you provide the computer disk for the printing process, you must make sure in advance that you and the printer have access to the same software program. There are several excellent ones.

Celebrate Writing was formatted with Aldus PageMaker software, then printed from *hard copy* (a printed copy) because the printer we chose uses a different software program.

Put It in Print was formatted in Quark XPress, the software our printer was using. Consequently the material could be taken directly from the disks for printing.

Professional printing

Even the simplest printing job requires many decisions. Careful planning is essential to controlling the quality, schedule, and cost of printing jobs. Planning gives a clear vision of the final product, promotes communication among people involved in the production process, and helps avoid costly changes made after production begins. Here are a number of suggestions for effective and successful planning when dealing with a professional printer:

1. **Talk with the printer as early in the planning stage as possible.**

   On a larger, more complicated job, you might want to consult with more than one printer.

   a. Describe your needs and ask whether printing is practical.
   b. Consider suggestions about alternate papers, design changes, and other ideas on how to save time and money.

2. **Provide written specifications for every printing job.**

   Written specifications assure clear communication between you and the printer. Good specifications are complete, accurate, and written in language printers understand. They include such information as number of pages in the finished product, size of page, type and weight of paper desired, color of ink, type of binding, and whether there will be half-tones (photographs) in the piece. (See sample specifications on Page 56.) Specification details are important because they:

   a. Assure accurate comparisons on prices.
   b. Look professional, conveying to printers that you know what you are doing and that you expect quality and attentive service.
   c. Provide a checklist for reviewing the production sequence and save you time in getting quotes.
   d. Keep costs down by making sure all steps in the sequence are covered.
   e. Reduce guesswork by enabling the printer to figure costs exactly.
   f. Help monitor changes by serving as a guide throughout the production process.
   g. Make payment easier by providing a basis for comparison between the initial specifications, with alterations indicated, and the final bill.

   Good specifications do not prevent printers from making suggestions. In fact, good specifications encourage thinking about options. Even though you welcome alternatives, insist on knowing a price based on your original

specifications. That dollar figure is an important basis when comparing options.

3. **Provide a "dummy" copy or rough draft with the specifications.**

   This is done for all the same reasons given above. Even simple jobs can run into problems, so don't make printers guess about anything. Make everything clear by writing it down and, when you can, providing an example.

Understanding printing terms

The specification sheet on page 56 is written in language understood by printers. These terms need translating for most of us who are novices in publishing. Your printer will help you, but a working knowledge of a few terms will get you off to a better start.

The visual elements in printing are referred to as **line copy** or **continuous-tone copy.**

1. **Line copy**

   Line copy is high contrast print, usually black on white. It includes all type, lines, and clip art, plus many other illustrations.

2. **Continuous-tone copy**

   Continuous-tone copy has dark and light areas, but also has many intermediate shades and hues. It includes all photographs and some illustrations.

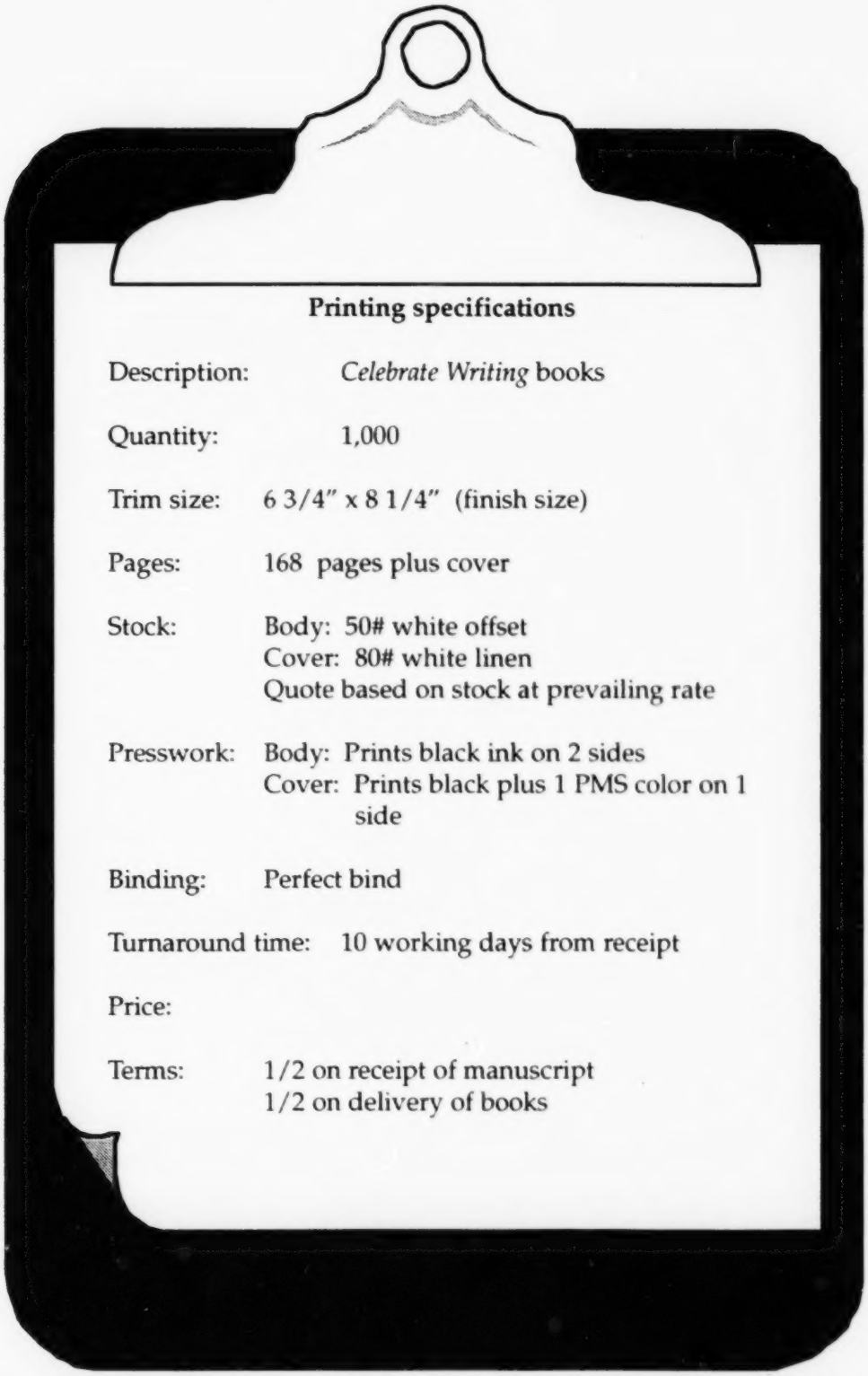
Copy for every printing job must be prepared in accordance with the technical requirements of graphic arts photography. This preparation involves making **mechanicals.**

3. **Mechanicals**

   Also called keylines, artboards, or pasteups, mechanicals can be as simple as a sheet of typed copy. For complicated jobs, mechanicals would be type and graphics pasted to sturdy mounting boards.

4. **Masters**

   Masters refers to the final, edited version, ready for the printer.



Printing specifications

Description:	*Celebrate Writing* books
Quantity:	1,000
Trim size:	6 3/4" x 8 1/4" (finish size)
Pages:	168 pages plus cover
Stock:	Body: 50# white offset Cover: 80# white linen Quote based on stock at prevailing rate
Presswork:	Body: Prints black ink on 2 sides Cover: Prints black plus 1 PMS color on 1 side
Binding:	Perfect bind
Turnaround time:	10 working days from receipt
Price:	
Terms:	1/2 on receipt of manuscript 1/2 on delivery of books

Translation of specification sheet

Quantity: Books are usually run in multiples (100, 500, 1,000, etc.). The larger your order, the better the rate per book.

Trim size: A book such as this one, on standard computer-sized paper (8.5" by 11"), will be trimmed approximately 1/8" on the three unbound edges after the cover has been attached. This is to ensure a smooth, even edge. These modified measurements are particularly important to the designer of the cover, who must make sure that no text or part of the design is too close to the edge.

Pages: There will always be an even number of pages if pages are numbered on both sides. Don't forget to count front matter, which is sometimes not numbered. Some printers charge for pages in multiples of four, because of the way the printing process is set up.

Stock: Stock generally refers to the weight of the paper. The paper used in this manual is 50# white offset, which is 50 pounds per 500 sheets of uncoated book stock. 50# and 60# offset are commonly used in books. The heavier weight papers generally cost more.

Presswork: This term defines the ink colors and whether the pages are printed on one side or both sides. *PMS* refers to a copyrighted color-matching system developed by Pantone, Inc.

Binding: Binding is discussed in greater detail on page 62. This book, as well as most common paperback books, is an example of perfect bind. There are other options.

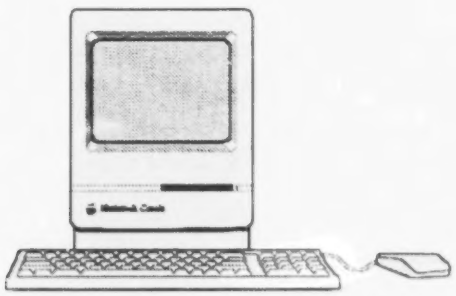
Turnaround: Two week turnaround time is fairly typical if all of your materials are in the required form and there are no sudden changes in format.

Price: Price and payment arrangements will vary with printers. Be sure all agreements are in writing and don't be afraid to ask questions about things you don't understand.

Printing from computer-generated text

Many printers will also work with computer-generated text and/or graphic files. Most times they prefer this method. A manuscript in this form is easily transported and can in most cases reduce the pre-press costs incurred by a printer. Some popular text software programs used today are WordPerfect and Microsoft Word. For text and graphics together (desktop publishing), Quark XPress and PageMaker are frequently used.

Printers use mechanicals and/or computer discs (usually provided by the customers) as the starting point for making printing negatives and plates. Customers who understand the relationship between mechanicals and the negatives and plates can have a great deal of control over the quality, schedule, and cost of their printing.



Incorporating photographs into the printed project

If you are thinking about including photographs of your students in your book of writings, it is important that you consult with your printer about the process and subsequent costs. All original photographs must be converted into **halftones** by the printer before they can be reproduced by a printing press. This process is an extra step and will raise your costs.

Photographs that will be reproduced in only one color of ink are converted into one halftone, while those that will be reproduced in two ink colors are made into two halftones and are called **duotones**. Color photographs that will be reproduced in full color are changed into four halftones, called **color separations**. Full-color reproduction is known as **4-color process printing**. The cost incurred increases dramatically when your design uses the 4-color process.

You can use photographs in the cut-and-paste method, but it is wise to experiment first to see if you like the results of photocopying the photographs.

Paper selection

The choice of paper affects every aspect of printed products from design to distribution. The cost of paper represents 30% to 40% of the cost of the typical printing job. Choosing paper should be done carefully. On the other hand, upgrading paper is an easy and often dramatic way to improve an entire publication or project. The cost difference between routine and outstanding paper might be insignificant when compared to the cost of the job as a whole. Upgrading paper adds nothing to the cost of writing, designing, or the printing process. The printer will show you samples.

There may not be a perfect paper for every job. Finding the right combination of finish, color, opacity, bulk, cost, and availability often requires compromise. Creative use of knowledge about paper makes it possible to find paper to suit your needs without lowering quality or raising costs.

1. **Uncoated paper**
   Often called **offset paper**, uncoated paper is for general printing of all types. This paper generally comes in several shades of white, plus six or eight standard colors, depending on the mill. **Our books are printed on offset paper.**

2. **Text paper**
   An uncoated stock, text (short for textured) paper looks impressive even in the unprinted areas of a brochure or announcement. Light striking textured surfaces gives added depth. Specific finishes have special characteristics.

3. **Coated paper**
   Coated paper enhances ink gloss. Ink includes varnish and other chemicals to make it glossy. The sheen stays on the surface of coated stock better than uncoated. Coating gives a flat, smooth surface ready for uniform ink coverage.

4. **Cover stock**
   Cover sheets are simply extra heavy paper. Printers use cover stock to cover books and catalogs, make folders, and run brochures and cards.

   Mills make many different varieties of cover stock. **C1S**, meaning coated one side, is for the typical book cover or folder that will print only on the coated side. Stock coated on two sides is termed **C2S**. For additional protection and gloss, printers often coat again with varnish, plastic, or laminating film after printing. All of these extra steps raise the cost of your printing.

   Our book covers are printed on linen-finish cover stock.

Ink selection

Of all the factors to consider when managing printing jobs, ink seems the least complicated. After choosing a color, most customers give it little thought. Choosing ink that performs well on a press is the printer's responsibility. Your printer does, however, need to know if you are considering paper with an unusual surface or have a special need such as fade resistance.

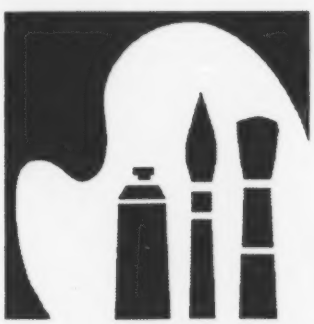
Printing ink is normally made to be transparent. Swatch books for color-matching systems and other samples are printed with normal ink. With transparent ink, the underlying paper color affects the final outcome. After black, the most common and least costly ink colors are the basic ones used in color-matching systems and the three process colors: cyan (dark blue), magenta (purplish red), and yellow.

You can order almost any ink color you want, but you must be able to specify it to your printer. Use a color-matching system such as the one developed by Pantone, Inc. **(PMS Colors)**. Ink color-matching systems are languages for selecting, specifying, and controlling colors in the graphic arts. They help customers and printers communicate. Instead of asking for bright red printing, specify color by using the number printed in a swatch book next to the color you want.

You may also choose an option referred to as **screening**. Screening reduces the basic ink color to a less intense shade. This process is less expensive than two-color printing but can achieve a similar effect.

If you choose a color other than black for graphics, keep in mind that people's faces will be printed in that color.

The ink colors in *Celebrate Writing* and *Put It in Print* are black for the text and PMS 072 (blue) and PMS 248 (rhododendron red) for the covers. The covers are printed in a two-color process. The cost would be the same if black were used for one of those colors.



Printing options

1. Offset lithography

Offset lithography is the most popular commercial printing method because printers using it can produce quality results relatively quickly and inexpensively. Other processes are better in specific situations, but lithography is best for most jobs.

Lithography yields excellent results because the printing plates carry sharp images and precise dots. It's fast because plates are relatively easy to make and, once on press, allow for long runs at high speeds. Easy platemaking and fast press speeds mean lower costs. Unless you need less than 1,000 copies or more than 500,000, lithography is probably the most cost-effective way to print.

***Celebrate Writing* and *Put It in Print* were both printed by this means.**

2. Photocopy

Most printing systems use ink, a liquid. Photocopy uses toner, a powder. Copy machines place electrostatic charges on a belt or drum in the shapes of type and graphics. Toner sticks to the charged areas. When the toner comes into contact with paper, it is transferred and then fused by heat.

Photocopy machines vary greatly in the quality they produce. The best yield sharp, dense blacks similar to basic quality printing available from a small offset press. First generation copies are perfectly adequate as camera-ready copy for quick printing. Some machines even reduce and enlarge copy from 50% to 150%, giving users a lot of flexibility. Photocopies are extremely useful for making mockups (test runs) of publications. Copies made by machines that will reproduce colors can be used for comprehensive layouts.

Because of their speed and quality, photocopy machines compete with small offset presses for short runs. The machines give instant results, often can print on both sides of the paper during one pass, usually can be loaded with paper of the customer's choosing, and may reproduce passable halftones. Larger machines collate (arrange in sequential order), side stitch, and even tape-bind.

Binding/finishing

After printing, most jobs require more work to produce the final product. Printers refer to everything that happens to paper after actual printing as **bindery** or **finishing work.** This process covers a wide range, from the simple folding of 100 flyers to the complex task of case-binding 10,000 books.

There are numerous ways to attach loose sheets or folded sheets to each other. Each method offers a different mixture of aesthetics, permanence, and convenience. Which one you choose depends on your design and budget as well as your requirements for durability. Your printer will advise you. Of the forms of binding or finishing utilized in the printing industry, the following are the most commonly used:

1. **Stitching**

   Stitch bindings are done with wire staples either through the crease of the spine or near one edge of the sheets. **Saddle stitching** means staples go through the crease of the spine, allowing pages to lie nearly flat when opened. Most magazines are saddle stitched. The method is fast and inexpensive but does not yield a flat outer spine that can show printing.

2. **Mechanical binding**

   Cookbooks or technical manuals intended to lie flat when open can be bound with plastic or wire shaped into either a spiral or comb. Two of these bindings are referred to by the brand names **GBC** (plastic comb) and **Wire-O** (wire comb) and cost more per unit than stitching. All mechanical bindings are well suited to short runs.

3. **Ring binding**

   Ring binding, more commonly known as **3-ring binding**, is quite popular, though somewhat expensive. Its popularity is centered on the ability to add, delete, or change pages after the product is produced.

4. **Perfect binding**

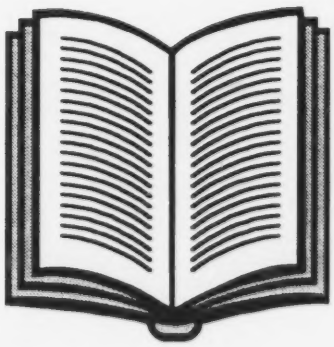
   Perfect bound books, such as the common paperback, are made from sheets which have been gathered into a stack. The left side of the stack, the spine, is trimmed to get rid of the signature folds and expose the edge of each page. The stack is then roughened and notched along the spine to assure the maximum surface for glue adhesion. ***Celebrate Writing*** **and** ***Put It in Print*** **are both finished with the perfect binding procedure.**

5. **Case binding**

   Nothing beats case binding for durability, good looks, or high cost. The method, also known as **edition binding**, results in the common hard-cover book.

Summary

To manage a variety of printing jobs, you need to know the capabilities of many printers. Working with a variety of printers assures maximum control over quality, schedule, and price. To get the best price, you must be willing to investigate the alternatives. Having a list of candidate printers does not, however, mean soliciting competitive bids for every job. Working with one of your regular printers is often the most convenient and dependable way to get a job done. As you develop rapport and a good working relationship with a printer, you will learn how to get top quality materials and reliable performance at the best price.



6

Funding Options

This chapter suggests possible ways to fund your writing project. The three primary funding options include:

1. **Listing the book as a budget item**
2. **Using corporate sponsorships**
3. **Securing a grant**

The amount of money you will need to complete your book depends on which printing process you have chosen. Chapter 5 has shown you how to get quotes from printers. It is important to have this information before pursuing any of the three funding options.

Budget item

If decisions are made well in advance of production, you can include your production costs in the annual budget of your organization. Needs and costs will vary with every program and every project. However, it is helpful to see how others have managed. The sample budget on page 36 showed how the basic needs can be met with $ 500 in available funds. On the following page we provide sample budgets from more complex projects to show you how costs will be affected by growth and to provide a framework for adapting allocations to fit your own needs.

Sample budgets:

$ 1500 budget	**40 student program**	**100 books, 100 pages**
Writing workshops (2)		
Writing consultant fees		$ 300
Writing books, tutor hand-outs		$ 125
Project facilitator (salary)		$ 100
Secretarial services		$ 300
Spelling machines, dictionaries (or computer program)		$ 110
Mailings to tutors and students		$ 150
Printing costs (at a "quick print" shop)		
Cardstock cover	$ 10.00	
Printing and collating	$ 325.00	
Spiral binding	$ 80.00	$ 415
		$ 1500

$ 2500 budget	**75 student program**	**250 books, 150 pages**
Writing workshops (2)		
Writing consultant fees		$ 300
Writing books, tutor hand-outs		$ 155
Project facilitator (salary)		$ 125
Secretarial services		$ 350
Computer program (simple wordprocessing for student use)		$ 150
Mailings to tutors and students		$ 170
Publishing costs (professional printer)		
250 books @ $ 5.00 each		$ 1250
		$ 2500

Corporate sponsorships

Corporations often have money set aside for charitable donations. However, this money is generally quite limited. Before contacting a corporation, you should do research on the preferences, requirements, and past sponsorship awards of this particular group. Be prepared to provide the following information:

1. Clear and precise financial need.

2. Documentation of the project's objectives, its contribution to the community, and its likelihood for success. (Does it meet a clear social need?)

3. Evidence that your project matches the grantor's objectives. (Daytons gives preference to services for at-risk families—also one of our target groups.)

4. Evidence of sound organization and planning.

5. Suggestions of in-kind donations (supplies and services) rather than cash.

6. Examples of how this gift will enhance the corporation's image in the community. (Print their logo in the inside cover.)

If you receive a corporate sponsorship, be sure to provide the promised publicity. Write letters to thank individuals and committees responsible for the gift. Give them a copy of the book when it is finished.

One example of collaboration with business occurred when our book was used as a promotion gift for the United Way annual kick-off event. The printer generously donated the books, giving him an opportunity to display his capabilities. The literacy program was able to share its message, and the public felt good about giving money after seeing the evidence of how literacy programs have changed people's lives.

Grants

We use the term "grants" to refer to any monetary gifts. These can come from government agencies, philanthropic organizations, service clubs, or individuals. For a list of possible grant sources, see the Appendix, page 84.

The grant application process involves writing a proposal, first of all, which justifies your request for funding. This proposal will be reviewed by a committee. It is essential that your proposal be well-organized and that it clearly demonstrates your need. The following guidelines will help you stay focused as you write your application.

Elements of a grant proposal

1. Introduction

   Tell who you are; describe your program and give it credibility. Clearly and concisely summarize your request.

2. Statement of needs

   Know how much your project will cost. Verify all quotes. Make sure your totals are correct. Suggest in-kind donations (supplies and services) if appropriate for this particular source.

3. Objectives and plan of operation

   Describe the benefits of your project. If dealing with government agencies, include statistical factors such as race, age, sex, and income of the involved population. Present your timeline as evidence that you are organized.

4. Evaluation

   Assure the benefactor that the project will be adequately monitored and evaluated so that funds are used properly and the goal is achieved.

5. Budget

   Show that you have what it takes to see the project through to conclusion. Funders are more likely to contribute when they know that an organization is resourceful and is not counting on them as the only means of support.

Guidelines for effective grantwriting

- Write clearly and simply. Use "active" voice.
- Be positive.
- Follow guidelines, instructions and format exactly.
- Make sure your proposal fits the mission and desires of the funder.
- Make sure proposal is balanced: description, budget, and timeline.
- Meet all deadlines.
- Have someone else proofread the final version.
- Sign it!

You may have to be creative in your planning and frugal in your spending. The old adage, "Where there's a will, there's a way" is certainly appropriate here. Keep trying.

7

Marketing, Distribution, and Closure

You should begin planning your marketing strategy early in the production process. An extensive marketing campaign is not necessary for this type of product. However, you should have some ideas for getting your book recognized within your community and put to practical use. Your accomplishment is worthy of attention for the benefit of the literacy program as well as the individual students.

Your distribution strategy will depend on the following factors:

1. **The size of your project: how many copies must be distributed?**
2. **The goal of your project: are the books to be sold or given away?**
3. **The funding: must you recover printing costs?**

In this chapter we will consider the implications of the three questions listed above. The true success of the project will be judged by the quality of the experience for all participants. But you also want to reap the benefits of your labors. Consequently you need to devise a plan for an effective conclusion of the project. The responsibility for marketing and distribution can be shared by staff members and volunteers. The facilitator will again be in charge, since he or she has remained well-informed about all stages of the production.

Suggestions for distribution

1. **Determine how many copies you will have available for sale.**

   a. How many copies are being printed?
   b. How many of these copies will be given free to the writers?
   c. How many will be needed for publicity?
   d. How many will be given to sponsors to thank them?
   e. How many copies are left for distribution to the public?

2. **Use the book to promote your program.**

   a. Use your book to lure potential donors and volunteers. Brag about it!
   b. Give a complimentary copy of your book to teachers of adult literacy classes.
   c. Take the book with you to literacy seminars. Share copies with friends interested in literacy. Send copies to regional literacy programs.
   d. Donate or sell copies to the local library.
   e. Give books to local, state, and federal government officials.
   e. Seek media coverage for your project. (See information below.)

How to write an effective press release

Always list a contact person with a telephone number.
Indicate the release date.

Answer these key questions in the first paragraph:

- **Who** are you? (Use your organization letterhead.)
- **What** is your product?
- **Where** will it be used?
- **When** will it be available?
- **Why** is it unique?
- **How** will it be effective?

3. **Sell the books to recover printing costs.**

   a. Price your book to cover printing costs.
   b. Place a tear-out order form in the back of your book so that readers may order additional copies. (See information on page 71.)

c. Sell books to tutors (at a reduced price?) and other volunteers.
d. Sell books to other students and students' families.
d. Sell to adult literacy educators.
e. Design a brochure to advertise the availability of your book. (See information below and sample on page 72-73.)

How to write an effective order form

The order form can be a self-mailer, a response card, a tear-off sheet or card, or the return envelope itself. If you want the customer to place an order, the order form must be complete and efficiently designed.

A good order form has the following characteristics:

- It contains room for all the necessary specifications (size, price, quantity).
- It supplies the specs in the appropriate sequence.
- It is easy to understand.
- It is simple in design.
- It is easy to fill out and process. (Give the customer enough room to write!)
- It includes a complete and easy-to-find return address.
- It includes a telephone number to facilitate answering questions or recruiting new volunteers or potential donors.

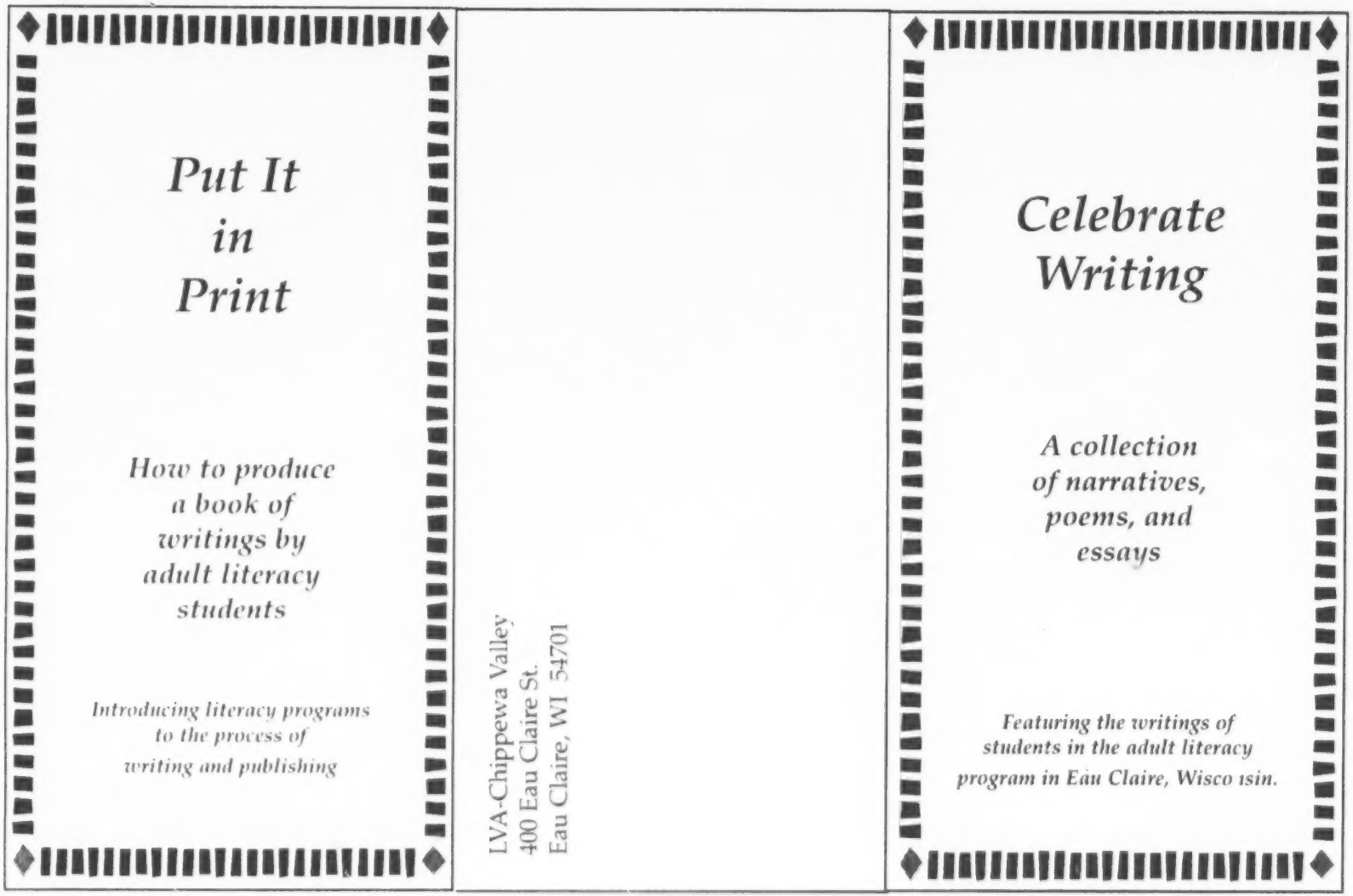
How to write an effective brochure

The six-panel brochure is one of the most commonly used. It is made by folding 8.5 x 11 inch paper into a flyer which fits a standard business envelope. The basic design is not complicated if you follow a format. We recommend including the essential information in the who, what, when, where, why structure shown on page 70. Tell your story as briefly and completely as possible.

The panels should contain the following information:

- Panel 1. Front cover: Headline, logo, name.
- Panel 2. Inside front: Who, what, where questions.
- Panel 3. Middle inside: When, why, how questions.
- Panel 4. Inside back: Order form or action step.
- Panel 5. Outside back: Return postage/mailing information.
- Panel 6. Opposite middle inside: Testimonials, if you have them.

Sample six-panel brochure



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Put In in Print
- The Process -

Adult students recognize the importance of writing skills in the pursuit of an education. They want to be better writers. One way for literacy programs to reinforce improved reading and writing skills is by producing a book of student writings. This gives students an opportunity to express themselves and take pride in their work.

Put It in Print enables students and staff to share the positive learning experience of writing together.

- It shows tutors how to teach the writing process to students.
- It defines the roles of students and staff working together to edit and produce.
- It outlines printing options.
- It suggests funding sources.
- It identifies marketing and distribution possibilities.
- It stresses the value of celebrating the experience when the work is done.

Everyone has a story to tell . . .

Put It in Print!

Celebrate Writing
- The Product -

The benefits of such a book to students and staff are great. But consider, also, the benefits to a public who would otherwise have been deprived of the insights and inspiration of this talented group of people.

Listen to them speak about . . .

Memories of Family Life:

We were playing hide-and-seek.
Dad went up the TV pole
and we couldn't find him for a while.

Work and Recreation:

The dew sparkles.
Close to me
The fawn lies in the grass
Yellow-gold eyes glowing.

Goals and Challenges:

We are like lights. Flames on candles
that flicker but must never go out . . .
Love, hope, and education can give
fuel to a flame.

Share the potential of the written word:

Celebrate Writing!

Prepare to Participate!

Order your copies today!

Please send me:

_____ copies of *Celebrate Writing* $ 7.00 ea.

_____ copies of *Put It in Print* $ 8.00 ea.

_____ copies of the 2-book set $15.00 ea.

Postage and handling are included.
Please print or attach business card.

Name _____

Organization _____

Address _____

City _____

State & Zip _____

Send check or money order payable to:
LVA-Chippewa Valley
400 Eau Claire St.
Eau Claire, WI 54701

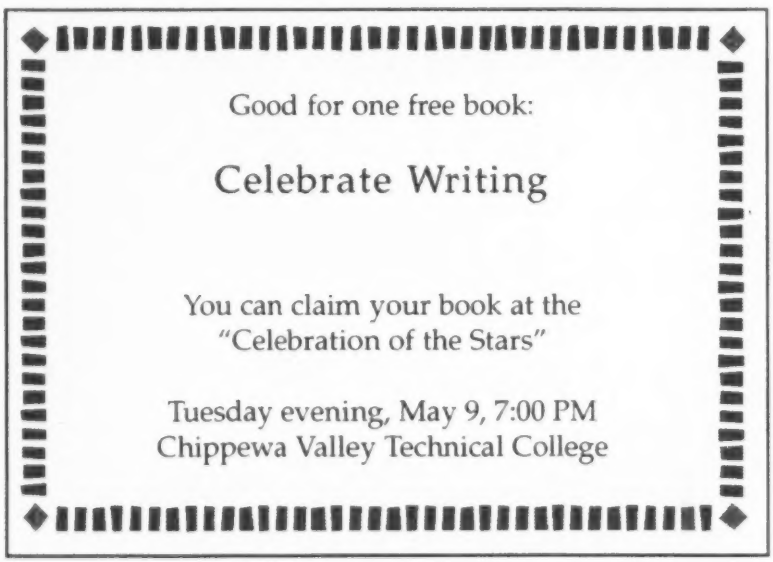
(715) 834-0222 Thank you!!!

Closure

Closure is the very important last step in the process of producing a book of writings by adult literacy students. We host a party in the spring to recognize the authors and their tutors. We call it "Celebration of the Stars." This gathering provides all those involved in the project with an opportunity to look at what they have created and to take pride in all they have accomplished. It is as meaningful for the tutors and literacy staff as it is for the students.

The closure ceremony is generally planned by the facilitator and the rest of the editorial committee. In our program it is combined with the annual meeting of LVA-CV, which gets more people involved and increases exposure of the book.

We provide incentive for student attendance by making the book available for the first time at the meeting. Students receive a letter of congratulations prior to the celebration, recognizing their contribution to the project. In the letter we enclose a "free book coupon" which the student can redeem at the celebration. A brief business meeting precedes the awarding of the books. After the ceremony participants share cookies, coffee, punch, and conversation.


Good for one free book:
Celebrate Writing
You can claim your book at the
"Celebration of the Stars"
Tuesday evening, May 9, 7:00 PM
Chippewa Valley Technical College

Students unable to attend may pick up their books at the literacy office later.

As soon as the glow has faded and the bills are paid, it is time to start thinking about next year's book. It makes sense to assemble a committee now, while it is fresh in your minds, to review and evaluate the book and the production process. Discuss what worked well—and what needs to be changed for next time.

Conclusion

With *Put It in Print* we have taken you on a production journey—from the theories behind a collaborative writing project, through the writing process itself, and on to the experience of actually producing a book of writings by adult literacy students.

We have examined the benefits of the project: to the students themselves, to the literacy program, and to the community as a whole.

We have shown you how to help your tutors or other adult instructors learn and then teach the five-step writing process, which consists of:

1. Pre-writing (brainstorming, listing, research, and so forth)
2. Drafting (writing down your ideas as they come)
3. Responding to the draft (analyzing content)
4. Revising (changing content to meet your objectives)
5. Editing (correcting errors)

The actual production of the book involves cooperative effort from the Facilitator, the Editorial Committee, the Editor, and the Layout Editor. Some of these people may be paid staff, some will be volunteers, some will be student writers. Each has specific duties and a timeline to follow so that production schedules can be met.

Once the students' pieces have been selected and edited, the committee puts them in categories and organizes the rest of the book for printing. The major printing options include photocopying individual pages which have been assembled by the cut-and-paste method, desktop publishing, and commercial printing. Your choice of method will depend upon the amount of funding available for the project.

Funding can be arranged by including it in the program budget, securing corporate sponsorship, or obtaining a grant from government or other non-profit sources.

Marketing and distribution draw upon both practicality and creativity. The direction you take will be determined by your program needs and the size of the project. There are many possibilities, indicating an area where your confidence and competence will grow with your experience.

When the book has been completed, you will want to acknowledge the hard work of your writers and volunteers. We suggest a celebration which recognizes that great things have been accomplished—invite the press!

Our goal with this manual was to show you that **any** literacy program for adult students can produce a collection of writings by their students. Just take it one step at a time. Be flexible. And most of all, **have fun!!**

Appendix

Handouts for tutors
pages 78-83

I Remember . . .
Thinking of a Topic Sentence
Finding a Topic for Writing
Tips for Tutors: Helping Students in the Writing Process

Resource list for funding
page 84

I Remember . . .

You may copy this page.

Thinking of a topic sentence

Students:

1. After hearing your tutor's examples, fill in the blanks to complete the sentences below.
2. Choose the sentence that would be most interesting to write about.
3. Copy the chosen sentence at the top of another piece of paper. Then explain what you mean in the first sentence.

I used to _____

but now I _____.

I used to _____

but now I _____.

I used to _____

but now I _____.

I used to _____

but now I _____.

I used to _____

but now I _____.

You may copy this page.

Finding a topic for writing

Complete the following: I am . . .

1. happy about (happy that)_____

_____

2. sad about (sad that) _____

_____

3. worried about (worried that) _____

_____

4. afraid of (afraid that) _____

_____

5. angry about (angry that) _____

_____

6. working on (working to) _____

_____

7. proud of (proud that) _____

_____

You may copy this page.

Finding a topic for writing

I am . . .

8. hoping that _____

_____

9. learning to _____

_____

10. excited about _____

_____

11. starting to _____

_____

12. in love with _____

_____

13. finishing _____

_____

14. wishing for _____

_____

15. (Choose own opening phrase) _____

_____

You may copy this page.

Tips for Tutors:
Helping Students in the Writing Process

1. **Pre-writing**

   - Use a brainstorming device such as:
     — The "I Remember" list.
     — "I used to _____ but now I _____" exercise.
     — Feeling exploration: "I feel happy that _____," etc.
   - Do the exercise first, then share it with your student to encourage trust and stimulate ideas.
   - Encourage your student to do the writing as much as possible.
   - Work in class together or assign writing for the student to do at home.

2. **Drafting**

   - Emphasize that spelling, grammar, and punctuation do not matter in the first draft. Concentrate on the flow of *ideas*.
   - Try these techniques:
     — List details before putting together sentences; arrange them in connecting circles or as lists grouped for similarity.
     — Student and tutor each write a draft (tutor modeling).
     — Student dictates and tutor writes.
     — Tutor assigns writing on the topic for your next meeting.

3. **Responding to first draft**

   - Have your student read the draft aloud to you.
   - Concentrate on content, not mechanics. You will correct later.
   - Ask questions which help the student focus. You want the piece to be clearly stated, complete in detail, and interesting to read.
   - Suggested techniques:
     — Be positive: point out the things you like about the piece.
     — "Say back:" summarize the main idea in your own words.
     — Ask for more detail in specific areas.
     — Make one or two suggestions to improve content. Do this in the "What if ...?" mode, which lets the writer decide whether to make the change or not.

You may copy this page.

— Occasionally ask for the student's opinion on your own writing. Your willingness to do this shows the student that acceptance of criticism and rewriting are part of the process for all writers.

4. Revising the draft

- Revision may be done during the tutoring session or assigned as homework, depending on the length and purpose of the piece.
- Depth of revision will vary. Some students will want to write many short pieces and move on. Others will prefer to add on to and revise the same piece for several weeks. The main thing is to do some writing at every session.

5. Editing for correctness

- Use the editing process to teach matters of spelling, punctuation, and grammar.
  — Ask the student to identify words in the text he or she wishes to learn to spell and concentrate on these.
  — Select a proofreading skill which is lacking and practice it; for example, learning where to place periods by reading aloud to see how the voice falls at the end of a sentence.
- Focus on only one or two editing skills so that the student is not overloaded with or discouraged by corrections.
- Produce a clean copy when it is needed for publishing or beneficial to the student. This can be done several ways:
  — You correct the problems, then write or type the clean copy.
  — You correct the problems on the draft, then have the student copy the writing in its correct form. (This is helpful in short pieces but may be discouraging in longer ones.)
  — Student enters the text into the computer and makes his or her own revisions and corrections. (This is the most desirable if the student has the abilities and the program has the resources.)

As in all aspects of the tutoring partnership, use your judgment to maintain procedures that will

- encourage the student.
- help the student learn specific skills.
- help the student become increasingly independent of the tutor.

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Possible sources for funding

Local libraries often have resource lists available.

Foundations

- Community foundations
- Local and family foundations
- National foundations: for directories contact The Foundation Center
  888 Seventh Avenue
  New York, NY 10106
  (212) 875-1120

Businesses

- Chamber of Commerce
- Local banks
- Community branches of larger businesses:
  - financial institutions, utilities, supermarkets,
  - department stores, discount chains
- Local manufacturers and businesses
- Regional and national corporate offices

Governments

- City or county
  - Specific branches or departments such as school boards
- State or federal

Nonprofit programs

- Local United Way
  - As a member agency
  - As an applicant for short-term funding
- National and local service organizations
- Local service clubs such as Junior League, Kiwanis, Rotary International, Lions
- Professional societies such as Adult Education Association, Reading Councils
- Friends of the Library
- Other organizations with an emphasis on education
- Churches and temples
  - Local, statewide, or regional denominational structures
- Labor unions

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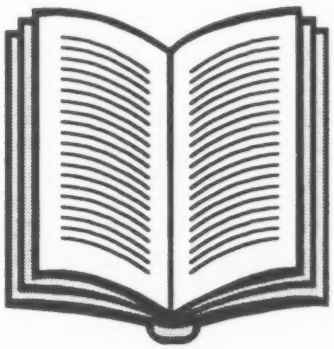
We hope you have enjoyed *Put It in Print.*

We would be interested in hearing your comments and seeing the results of your publishing efforts.



Chippewa Valley Publishing has other recommendations for your literacy library:

- *Celebrate Writing*, a collection of narratives, poems, and essays written by students in the adult literacy program in Eau Claire, WI. It is available for $ 7.00 through the LVA catalog or from Chippewa Valley Publishing.

For those involved in family literacy:

- *The Path to Family Literacy*, written by Carol Gabler and Jan Goethel. This manual is a practical and informative guide to building a comprehensive family literacy program. Published in June, 1994, it may be obtained from our office (address listed below) for $ 22.00, which includes shipping and handling.

Other new materials currently being developed:

- A 2-book set featuring the stories of children. *Animal Tales* is a collection of stories and drawings by the children in our family literacy program. The stories have been written with the assistance of the children's parents, who participate in the adult education portion of the program. The companion piece, *How to Produce a Book Written by Parents and Children*, is a manual that provides step-by-step instruction for this project.

- A manual on how to organize and catalog a literacy library.

If you would like to know about future publications of LVA-Chippewa Valley— or if you have comments, suggestions, or samples to show us —please contact:

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